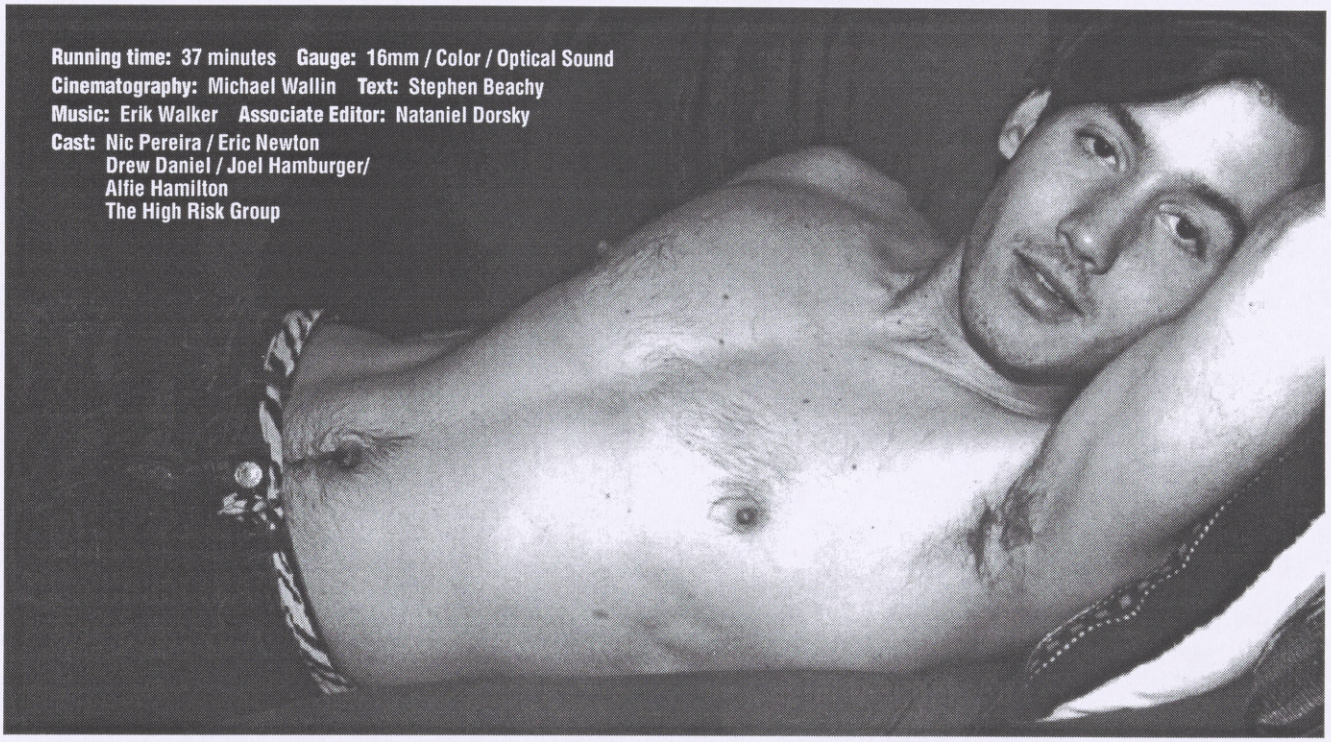
"...**BLACK SHEEP BOY** *has links to experimental classics such as Jean Genet's* Un Chant D'Amour *and Kenneth Anger's* Fireworks*, but addresses the philosophical and psychological implications of sexual yearning more directly."*

– Daniel Mangin, *San Francisco Weekly*


Running time: 37 minutes Gauge: 16mm / Color / Optical Sound
Cinematography: Michael Wallin Text: Stephen Beachy
Music: Erik Walker Associate Editor: Nataniel Dorsky
Cast: Nic Pereira / Eric Newton
Drew Daniel / Joel Hamburger/
Alfie Hamilton
The High Risk Group

BLACK SHEEP BOY

A Film by Michael Wallin

BERLIN INTERNATIONAL FILM FESTIVAL, PANORAMA

FRIDAY	FEBRUARY 16, 23:30	**FILMPALAST BERLIN**
SUNDAY	FEBRUARY 25, 23:30	**ATELIER AM ZOO**
MONDAY	FEBRUARY 26, 18:30	**FILMPALAST BERLIN**

EUROPEAN FILM MARKET'S AMERICAN INDEPENDENTS SHOWCASE (AIFA)

MONDAY	FEBRUARY 19, 11:30	**STUDIO 3**

Contacts: **USA** MICHAEL WALLIN 22 Vicksburg Street, San Francisco, California, USA Tel: 415 826-1426 Fax: 415 558-0455
CANYON CINEMA 2325 Third Street, Suite 338, San Francisco, California 94107 Tel/Fax: 415 626-2255
LOCAL BERLIN FILM FESTIVAL PANORAMA Tel: (30) 25489-272 Fax: 25489-249
EUROPEAN FILM MARKET Tel: (30) 25489-257 Fax: 25489-153
AIFA BOOTH AT THE EUROPEAN FILM MARKET Booth #112/113 Tel: 265-2722

46. INTERNATIONALE FILMFESTSPIELE BERLIN
15.-26. FEBRUAR 1996

BLACK SHEEP BOY
(USA)
von
Michael Wallin
wurde im Offiziellen Programm der
46. Internationalen Filmfestspiele Berlin
vorgeführt

BERLIN
1996

Leiter der Internationalen
Filmfestspiele Berlin

Moritz de Hadeln

Berlin, den 26. Februar 1996

THURSDAY, FEBRUARY 29

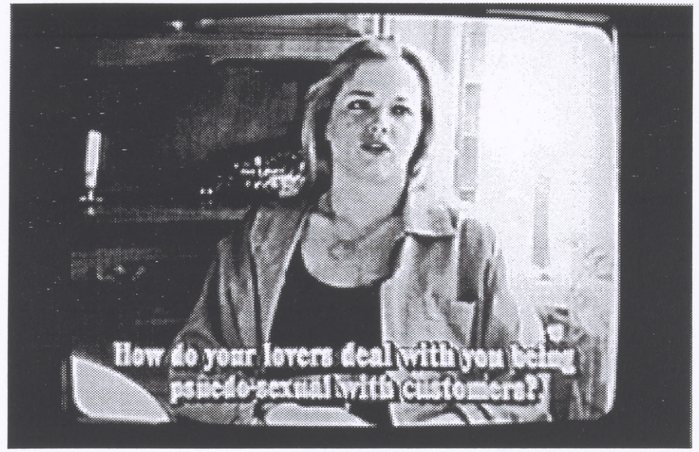
AN EVENING WITH ISAAC JULIEN, 8pm

Critically-acclaimed filmmaker **Isaac Julien** ("Looking for Langston") will screen and discuss:

The Darker Side of Black (1994), dir. Isaac Julien, 55 min. A thought-provoking documentary about homophobia, violence and misogyny in rap and reggae.

The Attendant (1993), dir. Isaac Julien, 8 min. A stylish, sexy fantasy set afterhours in an art museum.

Isaac Julien currently holds a fellowship at New York University. He hails from London, where he works as a lecturer, screenwriter and film director. His films include *That Rush* (1995), a filmed monologue by Patricia Williams about Rush Limbaugh, *The Darker Side of Black* (1994) for the BBC, *The Attendant* (1993) for Channel 4 Television, the feature *Young Soul Rebels* (1991), which won the International Critics prize at Cannes and *Looking for Langston* (1989). He studied at St. Martins School of Art between 1980-1984 where he received a First Class Honours in Fine Art Film, and founded the Sankofa Film and Video Collective in 1983. He also lectures and writes on issues of black cultural politics, film, art and sexuality.



FRIDAY, MARCH 1

STRAIGHT FOR THE MONEY, 8 pm

Straight For the Money (1993), dir. Hima B., 59 min.

We all make decisions about how to represent our sexuality and ourselves in the workplace, but what happens when the workplace is the sex industry? Queer girl sex workers discuss spirituality, gender, sexuality and sex work. Panel to follow.

Discussants: Priscilla Alexander, sex workers' rights movement activist; Melissa Hope Ditmore, sex worker and NYU graduate student; Kamal Fizazi, Princeton '95 and Columbia law student.

Co-sponsored by the "Women in Film" Film Series of the Women's Center

FLESH AND BODY, 10 pm

If you've got it, flaunt it. If not, avenge yourself.

Bodily Functions (1995), dir. Jocelyn Taylor, 20 min.

The tale of a young girl's sexual evolution is backgdropped by two dangerous suspects: a naked female pedestrian and a butch biker.

Momentary Lapses (1994), dir. Kieran Turner, 4 min.

A tale of passion, betrayal and ice cream, all with an eye on the clock.

Black Sheep Boy (1995), dir. Michael Wallin, 37 min.

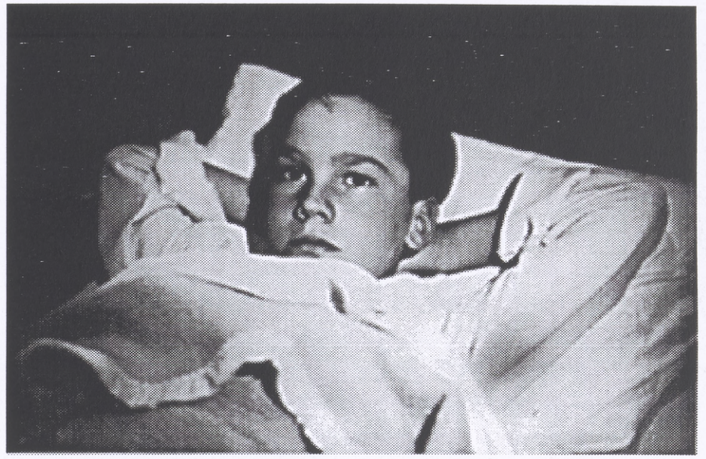
"The lure of a particular type of young man— 'boyish, innocent, not too pretty… not too tall, not too skinny, not too muscular… all this with some character.'"

Pretty Boy (1994), Joe Gibbons, 3 min.

Joe and Ken face off as Joe is threatened by Ken's plasticine good looks.

Just Desserts (1993), dir.Monica Pellizzari, 14 min.

We are what we eat, or so thinks Maria, a budding teenager whose sexual development seems irrevocably tied to food. Keep your eyes on the polenta!



SATURDAY, MARCH 2

LIFE CYCLES, 8 pm

What comes out in the morning, thinks about it in the afternoon and gets it on at night? Life and death in queer America.

Playing the Part (1994), dir. Mitch McCabe, 37 min.

Never say you're absolutely coming out to your parents this time.

Alkali, Iowa (1995), dir. Mark Christopher, 17 min.

A young Iowan searches for his gay roots, and on the Fourth of July discovers the reaso his father has long-since disappeared.

Stolen Shadows (1995), dir. John Killacky, 10 min.

An elegiac remembrance responding to the ever accumulating losses from the AIDS pandemic.

Double Strength (1978), Barbara Hammer, 15 min.

A tender and lyrical double portrait of a lesbian relationship from honeymoon through struggle, to break-up, to enduring friendship.

ReGeneration (1995), dir. Stuart Gaffney, 6 min.

Two different generations of gay men explore issues around contracting HIV.

QUEER EYES, 9:45 pm

The vision persists, the subject resists. Queerness is in the eye of the beholder.

Alpsee (1994), dir. Matthias Müller, 15 min.

A fantastic tale in which the mundane aspects of daily life take on grand significance fo a young boy.

Assplay (1995), dir. Steve Reinke, 2 min.

"When you wish upon a butt…"

QUEER EYES, continued

Box (1995) dir. Steve Reinke, 3 min.
What's in the box, and why is Oprah so concerned with it?
Monsters in the Closet (1995), dir. Jennifer Todd Reeves, 15 min.
Dirty little girl stories, girl gangs and other tales from the closets of childhood and adolescence.
Particularly Now, in Spring (1995), dir. Bavo Defurne, 8 min.
A young man reveals his naive life philosophy of idealism, unity and friendship.
Paixão Nacional (1995), dir. Karim Aïnouz, 10 min.
Sexual constraints and oversexed tourists lead a young Brazilian man to flee his country in the hold of an airplane bound for Europe.
tear-jerker (1994), dir. Joel Baird & Rick Phillips, 5 min.
A mother worries about sex and family, recounting a nightmare in her cellar.

TRIAL AND ERROR, 11:15 pm
In1995 we said relationships were hell— you thought things would change in a year?

Cowboy Jesus (1995), dir. Jamie Yerkes, 9 min.
Jesus returns to earth as a Rasta-motorcycle Mama and falls in love with a white-trash whore.
Miss Otis (1993), dir. Lars Drinkrow & Jurgen Uren, 13 min.
Once again, Miss Otis is unable to lunch.
Le Poisson d'Amour (1994), dir. Paula Gauthier, 11 min.
A lesbian relationship as seen through scheming friends, perplexed doctors, hysterical mothers and questioning children.
Some of These Days (1994), dir. John Miller-Monzon, 33 min.
When Hal's long time boyfriend abruptly walks out on him he's devastated, but he's always relied on the kindness of strangers…
Jumping the Gun (1993), dir. Jane Schneider, 10 min.
How one woman's morning-after fantasy turns into a tragicomic nightmare.
Pandora's Box (1994), dir. Annie Beauchamp, 8 min.
Curiosity turns Pandora's suitcase into Cocteau's wardrobe. Hope is around the corner, if only she can let go of the past.
I Shot my W.O.D. (1995), dir. Tanya Miller & Julie Wyman, 9 min.
Two desperately single dykes go shopping on Christmas Eve for the glittering, elusive woman of their dreams.
Prague (1995), dir. Patrick Snee, 9 min.
Pulling up stakes and driving them through your boyfriend's heart.

CREDITS

Priscilla Alexander has been an activist in the sex workers' rights movement since 1976. She has worked with COYOTE in San Francisco and is currently an active member of the North American Task Force on Prostitution and FROST'D, a New York City organization that works with sex workers on issues of AIDS prevention. She is the co-editor of "Sex Work: Writings by Women in the Sex Industry" (Cleis Press, 1987). She is also a candidate for a Masters in Public Health at Columbia University.

Tucker Culbertson '99 says *"Talk not of Paradise or creation, but mark the show."* (Christopher Marlowe, *Doctor Faustus*)

Melissa Hope Ditmore is pursuing a Master's degree in Human Sexuality at New York University. She has been working in the sex industry since 1989.

Kamal Fizazi '95 wrote his thesis for Politics and Near Eastern Studies on HIV/AIDS prevention and sex work in Morocco and the United States. He is currently in his first year of law school at Columbia.

Thomas Forget is a graduate student in the School of Architecture.

Howard Gertler '96 is grateful to have a committee to thank, as well as SKJ and TFC.

Jennifer Handler is the LGB Coordinator in the Dean of Student Life office.

Liz Muller '96 needs to be pierced with a fork in several places to prevent exploding

Sarah Teasley '96 is majoring in East Asian Studies & Creative Writing. She's never sure if she's playing the part or not, and if so, which part she's playing.

Margaret Vendryes GS is a visual artist and a Ph.D. candidate in Art History, concentrating in American Art with a special interest in African-American Art.

Sponsored by the LGBA, with support from: The Offices of Student Life and Religious Life; the USG Projects Board; the Graduate Student Union; Program in Afro-American Studies; Program in Women Studies; Dean of the College; The Graduate School; Women's Center; Third World Center; Program in American Studies; and the Psychology Department.

The committee especially wishes to thank Stephen Kent Jusick, without whom Queer Articulations would never have existed and thrived, Michelle Amt GS, for her help on the swank poster design, Terrace Filmscreening Club and the LGBA Queer Core, especially Nico Janberg '95.

THE LESBIAN, GAY AND BISEXUAL ALLIANCE OF PRINCETON UNIVERSITY
PRESENTS
QUEER ARTICULATIONS
1996 FILM & VIDEO FESTIVAL
THURSDAY, FEBRUARY 29 — SATURDAY, MARCH 2

541-346-4375 DEBBIE MARTIN

c/o U.O. CULTURAL FORUM

FIFTH ANNUAL
UNIVERSITY OF OREGON
QUEER FILM FESTIVAL
EMU SUITE 2 . UNIVERSITY OF OREGON . EUGENE OR . 97403-1228
PHONE: (541)346-4000 FAX: (541)346-4400
February 15, 16, 21, 22, 23 1997

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3 February 1997

Greetings, Winner!!

I'll bet it isn't every day that you receive a letter with a heading like that!! I'm writing to congratulate you once more on winning second prize in the University of Oregon Queer Film Festival film and video competition. You passed a test of excruciating proportions...keeping a group of six twenty-somethings notably entertained, interested, and impressed. After sifting through sixty-plus films, coming upon your film was quite refreshing!

Enclosed you will find two copies of the Film Fest program (located inside our local queer magazine), and a copy of the promotional flyer. You should have already received your $50 check. If you would like anything else, let me know!

Again, congratulations...and keep up the good work. We are proud to be showing your film.

Sincerely,

Cassie Salewske

Cassie Salewske

Director, 1997 University of Oregon Queer Film Festival

5TH ANNUAL

UNIVERSITY OF OREGON QUEER FILM FESTIVAL

FEBRUARY 15, 16, 21, 22, 23, 1997

180 PLC

Saturday, February 15

EUGENE PREMIERE!

STONEWALL

7:30 and 9:30 pm

Sunday, February 16

FREE Matinee Screening

Film/Video Competition Honorable Mentions

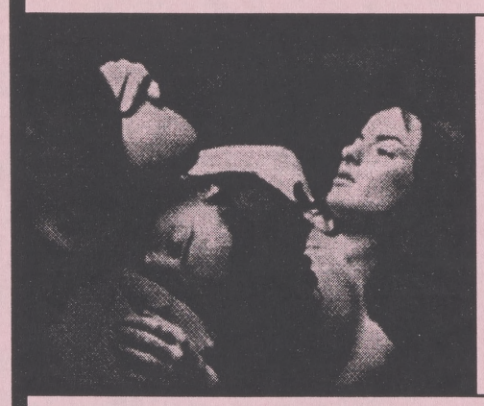
3:00 pm

Friday, February 21

Film/Video Competition

Winners

7:30 pm



Saturday, February 22

BACK BY POPULAR DEMAND!

WHEN NIGHT IS FALLING

7:30 and 9:30 pm

Sunday, February 23

Academy Award-Winning Director

Debra Chasnoff presents her film

IT'S ELEMENTARY

7:30 pm

Admission is $4 Student/$5 General at the door; Festival Passes are $12 Student/$15 General.
Passes are for sale at EMU Tickets, Mother Kali's and Hungry Head Books.
Festival programs available in the February issue of VIEW Magazine. More info: 346-4000.

February 1997, Issue 16

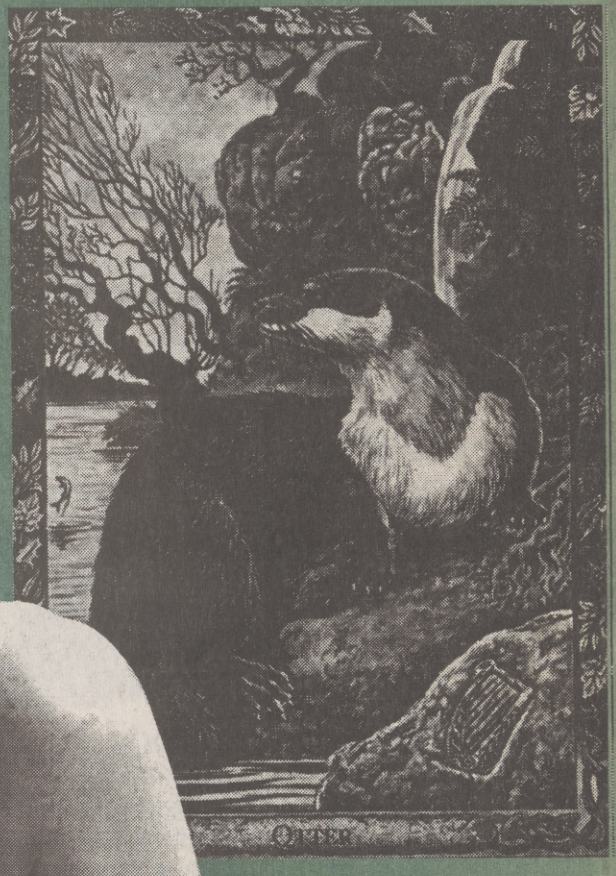
VIEW MAGAZINE

A CHRONICLE OF GAY AND LESBIAN LIFE

UO Queer Film Festival Program
New Column for Parents
One Dyke does Korea
Goode Dance Hits Eugene

In Memory of Cheri Snell

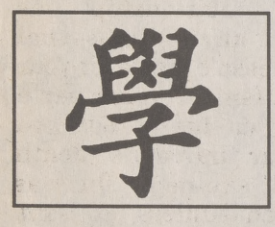
February 11, 1962
January 7, 1997



VIEW
MAGAZINE

FEBRUARY 1997 NUMBER 16

In Memory: Cheri Snell died of breast cancer, but the community spirit she inspired lives on. p. 4



The Land of Morning Calm: Gail Elber offers a look at her year teaching English in Korea. p. 6

Queers on Film: U of O's Queer Film Festival is in its fifth year and we have the program. p. 13

In Goode Company: Choreographer Joe Goode is third in a line of queer dancers to visit Eugene recently. p. 26

Features

8 Hawaii revisited: UO Law Professor Dom Vetri takes a look at the present and future path of same sex couples' right to marry.

23 She's Baaack: Following a whirlwind trip to China, Chef Hope is back with mouth-watering recipes.

25 New Column!: Sue Harnly joins our group of talented columnists with words to the wise for lesbian and gay parents.

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VIEW MAGAZINE

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View Magazine welcomes letters, queries, unsolicited manuscripts, and artwork. Submissions cannot be returned unless a self-addressed stamped envelope is included.

View Magazine reserves the right to edit for style, length and liability. We reserve the right to reject or edit any editorial or advertisement that is offensive or libelous.

Letters to the editor should be limited to 300 words. Deadline for editorial and calendar submissions is the 15th of the month before the next issue.

All submissions must include writer's address and phone number.

Opinions expressed in letters to the editor, columns and features are not necessarily those of the publisher.

Subscriptions to ***View Magazine*** are available for $35.00 for 12 issues. Issues will be mailed first class in an envelope.Back issues of ***View Magazine*** are available for $2.00 each.

Uplift Yourself with Anima Sola T-Shirts, Frieda Postcards, Devotion Candles, Silver Ankhs, Guadalupe Key Chains & Cards!

What you don't know...

Gay men & lesbians must take steps to protect their partnerships

BY KELLEE WEINHOLD

I have spent the last couple weeks watching my friend Robin Latimer struggle to deal with the death of her partner, Cheri Snell. And while my heart aches to see her forced to find a way of being in this world without Cheri, I am also furious at the discriminatory, bureaucratic bullshit that has assailed her at every step of the journey.

Since Cheri's death, many of us have had a harsh education in "the things that the average lesbian or gay man does not know." Yet, these are things that each of us in long-term relationships may have to deal with at any given moment. They are things we need to learn, remember and work to change.

We need to learn and remember that when a person dies, the details of his or her life do not end. Yet, if you, as a lesbian or gay man, hold your partner's power of attorney, that legal relationship ceases the minute he or she dies.

Let me repeat: That legal relationship ceases the MINUTE he or she dies.

That means you can't sign to have the mortuary pick up the body of your partner.

It doesn't matter if you've loved that person for five years or fifty. It doesn't matter whether you stood up in front of everyone else you love and committed yourself to each other forever. With only a power of attorney, you can't sign.

That also means you can't sign to release any part of his or her body for organ donation or scientific research. It doesn't matter if you both dicussed it.

It doesn't matter if your partner's family is so loving that they are outraged and don't want to sign. They have to sign. With only a power of attorney, you cannot sign.

We need to learn and remember that a person's death certificate indicates if he or she has been married, divorced or never married.

That means that while you are floundering in the grief surrounding your lover's death, you will get to see your relationship ignored by the last document of your partner's existence.

Once again, it doesn't matter if everyone in your circle of friends saw your relationship as equivalent to any heterosexual marriage. It doesn't matter if your grandparents sent your partner a card and gift on his or her last birthday. Your partner's death certificate will say he or she was never married—unless it says divorced. Then a former spouse and former life will have a place on that final paper, but you will not.

There are legal remedies for these problems. With wills and additional contracts, we can have some control over our rights as partners. But the point is, we should have those rights simply by virtue of our relationships, not because we have the resources to get the proper documents in order.

So? Well, for those of us who have been luke-warm on the gay marriage thing, who worry that we are imitating an institution based on ownership, who think gay and lesbian marriage is simply an attempt to assimilate, think again. The right to legally recognized unions will protect us from the moment we are married until after death do us part.

We need to rethink this issue. It's not only about the right to have our *love* recognized as valid, it is also about our right to have our fundamental connection to each other upheld and honored.

Yes, get your papers in order, but it's time to make some changes. V

OBITUARY

With this Loss, Something is Gained

Cheri Snell gave back to her community members everything they gave to her, and more.

BY KELLEE WEINHOLD

In August of 1996, *View Magazine* published a story on lesbians and breast cancer. The story, titled *Family Matters: Lesbians and Breast Cancer*, followed Eugene resident Cheri Snell through her initial diagnosis with breast cancer, including how she and her partner, Robin Latimer, went about telling their community of friends.

On January 7, nine months after her diagnosis, Cheri Snell died of breast cancer.

In a *Register Guard* article that appeared the weekend before her death, Cheri said she hoped to be able to repay the members of her community for everything they had done for her and Robin and their daughter, Hannah Latimer-Snell.

As the article also noted, many of Cheri's friends felt that she had already acheived that goal. In her willingness to share how she faced her illness and with both Cheri and Robin's choice to ask for help, their friends had the opportunity to see themselves not only as supporting someone they loved but as part of a powerful community involved in valuable work.

By allowing people into their experiences—and agreeing to be the subject of a magazine story was just one example of that—Cheri and Robin helped to both educate people about breast cancer and inspire a sense of community that continues even after Cheri's death.

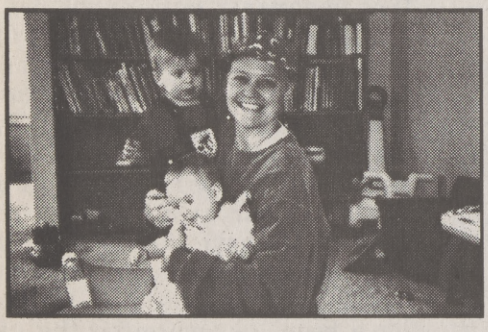
More than 200 people attended Cheri's memorial service. So many people were affected by Cheri's life and death, not just because she was a marvelous woman, but because throughout her life and during her illness, she did what she did best—she taught. She taught people to enjoy life. She taught people to stop and smell the flowers. And in her very early death, she taught those around her that every moment is precious.

Many of the people at the memorial service wrote messages for her and Robin and Hannah in a guest book.

They wrote of a "woman whose love and presence and energy" brought more to their lives than they thought imaginable.

They mourned the loss of her laughter and enthusiasm; they recalled with affection her gift of joy and her ability to bring love to so many situations; they felt touched by her willingness to share herself with them.

In honor of Cheri Snell, a fund has been established with the Oregon Breast Cancer Coalition in her name. The Cheri Snell Fund will help other lesbians with breast cancer. V



We would like to express the appreciation and gratitude we feel for the outpouring of love and support we received during the illness and subsequent death of our most precious Cheri. This tremendous display is a statement about the value and importance of community. Working together, we achieve great things, and it was Cheri's wish that this sharing and caring for one another continue even after her passing. The greatest tribute you could pay her is to reach out to others, not just in times of need, but every day. Live joyfully and don't forget to play!

—To Infinity and Beyond!

Sincerely,

Robin Latimer, Kathy Snell, Ron Titterington, and Hannah and Sylvia

Good Things Come...

Gay men and lesbians are reaping rewards—both monetary and intellectual.

COMPILED FROM NEWS REPORTS

LAMBDA ASSOCIATION HONORS SUCCESSES

Ashland—The Lambda Community Center Association held its first awards program, which honors those who have gone above and beyond the call of duty to serve the gay and lesbian community. Nearly 250 people attended and were entertained by the Rogue Valley Gay Men's Choir, Women with Wings Choir, and others.

Three types of awards were given: Service (for service to the LCCA and the Abdill-Ellis Community Center), Excellence (for outstanding performance in one of several categories, including business professionals, music, writing, art, and leadership), and Recognition (for support of gay and lesbian civil rights).

Among the winners were Gov. Kitzhaber, Sen. Wyden, Chuck and Candace Steele (PFLAG parents), and Michael Clark (who heads Southern Oregon Youth Outreach). More than 50 individuals, businesses, or organizations were recognized.

BEYOND THE CLOSET RECEIVES $23,300 GRANT

Bend—Bend-based lesbian and gay organization Beyond The Closet has become a model organization for advancing a better understanding of lesbian and gay people in rural communities. The success of the organization has been recognized with awards of grants from foundations totaling $23,350 thus far for 1997. Granting sources include Western States Arts Federation of New Mexico, Territory Resource of Seattle, Pride Foundation of Seattle, and the Gill Foundation of Colorado. Some of the money will be used to develop a major membership development program and to open and operate the organization's new office.

The new office will enhance people's sense of ownership in the organization and provide a regular meeting place for BTC's committees. The organization intends to make the space available for other area LBGT organizations for their meetings as well. The new office facilities are located at 61 NW Oregon Street, in the Oregon Street Mall.

LOGIC RECEIVES GRANT

Eugene—LOGIC (Lesbians, Others and Gays in Community Service) has received a $3500 grant from Equity Foundation for ongoing support of its programs. The grant was made possible by a contribution from Fred Meyer, Inc., through a business partnership with Equity, Oregon's primary grant foundation serving the gay and lesbian community.

LOGIC's mission is to create social change in and around Lane County by offering volunteer service to other community organizations and projects that address social inequities and cultural diversity. LOGIC plans to host a community service awards dinner this year to honor those doing positive work in and for the community. To find out more about LOGIC, call (541) 485-6510.

GAY STUDENT ELECTED TO CHICAGO SCHOOL BOARD

Chicago, IL—According to a Chicago Sun Times' story by Rosalind Rossi, Education Reporter, the first openly gay student to be elected a nonvoting member will sit on the Chicago School Board. Whitney Young High School senior Miguel Ayala, 17, did not mention he is gay in his campaign literature, but he estimated about half of the 181 student local school council members and student council officers who cast ballots knew he was gay. As a student member, he can advise the board, but does not have a vote.

ARIZONA ANTI-GAY LEGISLATION IN THE WORKS

Conservative state lawmakers are preparing legislation that would ban gay groups from high school and university campuses and make sodomy a felony. Under a plan being circulated to Republican lawmakers, the Arizona Board of Regents would be required to bar any group that encourages "criminal or delinquent behavior" or "involves human sexuality." School boards also would be required to keep such organizations from meeting or having faculty sponsors. Under a second bill, the penalty for sodomy would be raised from a misdemeanor to a Class 6 felony.

Gay student support groups are officially sanctioned at both Arizona State University and the University of Arizona. ASU also has a support group for gay faculty and staff.

The Arizona legislation is being backed by the state chapter of the Traditional Values Coalition, a handful of conservative lawmakers, and outgoing House Speaker Mark Killian, who has helped by facilitating behind-the-scenes meetings about the bills.

'OUTFEST '97' ACCEPTING SUBMISSIONS

Los Angeles, CA—Submissions will be accepted through Feb. 28 for "Outfest '97," the 15th annual Los Angeles Gay & Lesbian Film Festival. The festival runs July 10–20 at the Directors Guild of America Theater in Hollywood. For more information, call (213) 951-1247. V

IN THE LAND OF MORNING CALM

One lesbian's year in Korea

PART ONE OF A TWO-PART SERIES

by Gail Elber

A few years ago, I went on a 10-day trip to Korea with my taekwondo teacher and some of my fellow taekwondo students. How exciting! The interesting sights, sounds, and smells, the novel ways of doing things. I wanted to go back and see Korea in depth.

I discovered that it was possible to teach English in Asia without having any pesky qualifications. I sent away for a book on the subject and began trying out the idea of a year's absence on my girlfriend.

In due course, I found a recruiter, who assured me that I would be teaching college students and business people. As a result of his diligent efforts, I got on a plane for Korea in July 1995. When I got off the plane, I discovered that I would be teaching elementary school children, and that was just the beginning of the interesting things I learned in the Land of Morning Calm.

Ah, there is so much to say about my year in Korea. The pleasures and hassles of life in Seoul, the joys and challenges of teaching, the adventures in the countryside, the exciting politics, the colorful and tragic history of Korea, the incredible amount of public vomiting. You can read about all that in books, or by e-mailing me at 71005.1247@compuserve.com. But what I really want to discuss here is the lesbian aspect of my life in Korea.

FINDING THE DYKES

Korea is a blank spot in international gay travel guides. However, one day I picked up the English-language newspaper, and there was an announcement of an English-speaking lesbian social group called Sappho. I connected with them and started attending their potlucks.

Ah, those Sappho potlucks. We would meet at someone's house, or sometimes at an Indian restaurant that catered to foreigners, and everybody would get drunk and discuss what the purpose of the group should be, whether to charge dues, whether it was classist to charge dues, what to do with the dues, and so forth. Several months were devoted to processing the burnout of the most active members of the group and reassigning their duties to other people. In addition to these discussions, we would pass around copies of lesbian publications (especially *Deneuve*) that people had smuggled in past the curious Korean postal officials. Somehow we managed to socialize in the midst of all this business, and I met some interesting people: a missionary from Nova Scotia who truly loved Korea, a couple of civilian Army employees who brought us chocolate cakes and things from the military bases, a professor or two, the occasional soldier, and some haggard individuals who taught at children's academies, like me. Sappho also maintained a serious and erudite study group, but I didn't feel motivated to study anything but my Korean grammar, so I never went.

It was just luck that I saw that announcement in the paper. Soon thereafter both of Korea's English-language papers stopped publishing Sappho's announcement for moral reasons, so we had to fall back on on-the-street recruitment of members. I hailed a likely candidate one day while I was touring a restored historic village. Sure enough, she turned out to be bisexual, and she became a much more devoted Sappho member than I was, so I feel I did my part to support the group. At my taekwondo school in Seoul, I discovered another lesbian who happened to be from my tiny hometown in New York, but other than that we had nothing in common. For example, I told her that I wanted to meet Korean lesbians. "Why?" she asked. "Do you want to have affairs with them?" So I didn't keep in touch with her.

Sappho had connections to Kirikiri ("Forever"), the fledgling Korean lesbian group. Between Kirikiri and Sappho, there was a language barrier. Most Americans never bother to learn Korean while they're there. I could get through the mechanics of daily life ("I am a woman; please let me into the bathhouse") and exchange social pleasantries ("I am single. Yes, my eyeglass prescription is minus eleven diopters"), but I couldn't discuss any abstract concepts. A lot of the members of Kirikiri were student radicals. Understandably, but unfortunately for us, not speaking English was a point of pride with them. If we wanted to communicate with them, we had to learn Korean—not "make an effort to learn Korean," but "learn Korean." My feeble Korean conversational attempts ("So, what's your major?") were politely rebuffed. A lot of the Americans thought that was rude, and Kirikiri thought a lot of the Americans were rude, so there was not a lot of interchange. What contact we did have occurred through the bilingual Korean-

American members of Sappho. Sometimes Kirikiri women came to our potlucks or joined us on excursions to the gay bars of Seoul. We gave them some money toward their office rent. A Sappho delegation attended the festive wedding ceremony of two Kirikiri women. But mostly all they required from us was any copies of gay books, magazines, and videos we could smuggle into Korea.

There was, however, one young Sappho member who was adept at the international language of love. She may not have been a linguist, but she apparently had the gift of tongues. She came to every Sappho meeting with a different member of Kirikiri on her arm.

COMING OUT

I got along well with my roommates and the other American, Canadian, and Korean teachers at my school. I revealed my domestic propensities to them one at a time, as casually as possible. Although they were diverse in their philosophies, nobody minded that I was a lesbian. I had one roommate who was kind of annoyed by the revelation, but she was annoyed by everything in the whole country of Korea. (She had been recruited by my recruiter. He told her she'd have her own apartment.) The school's Korean staff were cordial, but they were never let in on the good news about my sexual orientation, and the bilingual Korean-American teachers were divided between the homophobic and the hip, so I approached the approachable and left the rest alone.

I came out to some of my Korean friends on a case-by-case basis, too. Koreans are in general quite open and friendly, and, in some cases, uncomfortably adhesive. One 19-year-old woman, Hui-Jeong, struck up a conversation with me on the street and subsequently attached herself to me like a limpet for the whole year. As she spoke very little English and I spoke extremely little Korean, our relationship was not terribly rewarding on my end. She seemed to want to hang out with me because she didn't have any friends, having flunked the college entrance exam and therefore been placed under house arrest by her parents. After a couple of months of polite conversation that neither of us understood, I told her I was a lesbian. The way this came up

ONE YOUNG SAPPHO MEMBER APPARENTLY HAD THE GIFT OF TONGUES. SHE CAME TO EVERY SAPPHO MEETING WITH A DIFFERENT MEMBER OF KIRIKIRI ON HER ARM.

was that she said she had read that Jane Austen was a lesbian. I said, "I am, too!" She was totally shocked and decided that she didn't want to see me anymore. A month went by without me missing her very much, and then one day I turned around and there she was following me down the street. She said she had decided it was OK that I was a lesbian. She asked me a lot of questions about my life in the rest of the year, but made no judgments. She also avoided being seen with me in public, which made our conversations even more difficult.

I also saw a lot of a nice man of my own age, Ung-Han, who was an English teacher at a girls' middle school. He had been friends with one of the previous tenants of my apartment, and one day he just called our number again to see if any of us wanted to be his friend and English consultant. For an English teacher, his English was pretty limited, and I met him for tea about once a week for a whole year without him ever asking me a single question about my personal life, so lesbianism never came up.

More sophisticated Koreans took the lesbian thing in stride—they had read about the phenomenon and accepted it as one of those weird things that Americans do. Along the lines of the Jane Austen incident, I came out to a Korean English literature major one time. She thought for a moment, then brightened up and said, "Oh, like Virginia Woolf!" So I would like to thank the National Women's Studies Association for making my stay in Korea a little easier.

IF YOU GO

Does the idea of teaching in Korea appeal to you? I had a pretty good year, but I saw some other foreign teachers have really bad years, some because of their own predispositions, others because of employer ripoffs and misunderstandings. I love to talk to people who are considering working in Korea. If you're wondering whether you'd like to go, feel free to call me at 541/485-3207 or e-mail me at 71005.1247@compuserve.com. There is also some information on the Internet. Check out home pages of Americans living in Korea. One of them has a list of employers known to be dishonest. I was pretty lucky, but no matter how careful you are, you can't be sure that you won't find a bad employer, one who cheats you or gives you an apartment in a brothel or something. My recruiter was Il-Woong "Irving" Kim (747-8757). He is responsible and will get you a legitimate job and a real work visa, but do not believe anything he says about the working conditions.

And if you want to correspond with Sappho (another possible source of jobs or places to stay), their address is Sappho, CPO 4589, Seoul, Korea 100-645. Don't send any unsolicited gay literature that deals with sexual topics, as the postal officials are inquisitive. Sex-free material is OK.

—Gail Elber is currently collaborating with some other women on a project that combines three of her favorite things: driving, writing, and getting attention. You'll recognize it when you see it. V

FEATURE

Will You Marry Me in Hawai'i?

The Hawai'i decision is a benchmark of the progress toward gay and lesbian civil rights.

BY DOMINICK VETRI

There may be grander moments to come in the gay and lesbian community's quest for civil rights, but none will be sweeter than the moment of Judge Chang's recent ruling in Hawai'i that marriage by two women or two men must be allowed as a matter of constitutional law. Regardless of your views on marriage as an institution, the right to marry became a symbol to the lesbian and gay community of our progress and of our acceptance.

The marriage case began back in December 1990 when three couples, Ninia Baehr and Genora Dancel, Tammy Rodrigues and Antoinette Pregil, and Pat Lagon and Joseph Melillo, applied for and were denied marriage licenses in Honolulu. These courageous individuals stepped into history when they decided to pursue their civil rights in court. In their first brush with the law, the couples were tossed out of court because the Hawai'i marriage statute was construed to apply to opposite sex couples only. The Hawai'i Supreme Court in 1993 found that the marriage statute's prohibition of same sex marriages discriminated on the basis of sex, and, therefore, presumptively violated equal protection principles under Hawai'i's constitution. Thus, the marriage law was unconstitutional unless the state could prove that there was a compelling state interest that justified the discrimination. The court ordered the case back to the trial level to give the state the opportunity to demonstrate, if it could, that the denial of same sex marriage furthers compelling state interests. If it could not, same sex marriage would be constitutionally allowed.

After a number of delays, the case finally came to trial before Judge Chang in September 1996. The Attorney General argued primarily that a compelling state interest could be shown in protecting the health and welfare of children. Although the state's witnesses supported the Attorney General's position, their testimony actually provided substantial support for gay and lesbian marriage. Dr. Kyle Pruitt, a child development specialist, testified that "most children are more likely to reach their optimal development being raised in an intact family by their mother and father ... [as this] presents the fewest burdens on child development." Dr. Pruitt, however, admitted that the "quality of the nurturing relationship ... would outweigh any limitation ... as a result of having same sex parents." He agreed that gay and lesbian parents are as fit and loving parents as non-gays, and that the kids of gay and lesbian families are "turning out just fine."

THERE IS NOW A TREND IN WHICH GAY AND LESBIAN PEOPLE WANT TO MAKE FAMILIES AND ENGAGE IN LONG-TERM, COMMITTED **RELATIONSHIPS.**

Dr. David Eggebeen, a sociologist, testified that children in a single parent home are at a heightened risk for having behavior problems, lower academic performance, and premarital sex. Children in remarriage families, he said, do not improve over children in single parent families. Thus, he concluded that the children in gay and lesbian families—being the equivalent of step-parent families—would be subject to the same risks. Eggebeen also relied on a chart in Dr. Pepper Schwartz' book, *American Couples*, summarizing 20-year-old information that gay and lesbian couples have a substantially higher break-up rate than straight couples.

Both doctors agreed that children of same sex couples would be helped if their families were able to receive the following benefits of marriage: societal recognition and acceptance, state income tax options, enforcement of child support, and inheritance rights. Importantly, both doctors also testified that gay and lesbian parents should be allowed to adopt children and serve as foster parents.

The court found that the plaintiffs' expert witnesses were "especially credible" because they were "knowledgeable, informative, and straightforward." Dr. Schwartz was the lead witness. She indicated that the chart relied on by Dr. Eggebeen was considerably out of date. There is now a trend, she said, in which gay and lesbian people want to make families and engage in long-term, committed relationships. As she eloquently put it:

"They want companionship, they want love, they want trust, they want someone who will be with them through thick and thin. They're looking for a love partner. In our culture it's an aspiration for intimacy and security. And that is the definition of marriage as people first and primarily think of it."

Dr. Schwartz testified that it was the quality of the parenting—the nurturing—not the parenting biology, that was most important in a child's development. It is important, she said, for the children currently being raised in same sex homes, and those in the

The Hawaii court decision can be found at www.buddybuddy.com

future, that their parents have the opportunity for the security and stability that marriage can provide.

Dr. David Brodzinsky, an adoption specialist, testified that it is how a child is cared for, the warmth and consistency of care, the provision of support and a stimulating environment, and the love given "which transcend whether you're a single parent, two parent, biological, or nonbiological" family. Brodzinsky thought that gay and lesbian adoptions were appropriate too because "they are able to provide, like heterosexual couples or single parents, warm and loving environments. They're adopting children now. They're doing a good job of it."

HOW A CHILD IS CARED FOR, THE WARMTH AND CONSISTENCY OF CARE, THE PROVISION OF SUPPORT AND A STIMULATING ENVIRONMENT, AND THE LOVE GIVEN TRANSCEND WHETHER YOU'RE A SINGLE PARENT, TWO PARENT, BIOLOGICAL, OR NONBIOLOGICAL FAMILY.

Judge Chang found that the state had not demonstrated a compelling interest in preventing same sex marriages. He concluded that sexual orientation was no indicator of parenting ability, and that gay and lesbian parents have the same potential as straight parents to raise happy, healthy, and well-adjusted kids. Thus, he held that denying the plaintiff couples the right to marry was a violation of equal protection of the law. He ordered that marriage licenses no longer be denied because the applicants are of the same sex.

The case is now on appeal to the Hawai'i Supreme Court. We have every reason to anticipate that the Hawai'i court will affirm Judge Chang's ruling, and that gay and lesbian couples will have the right to marry under Hawai'i law. The case cannot be subsequently appealed to the U.S. Supreme Court because it is decided solely on Hawai'i's constitution and not on a federal constitutional basis. This works immensely to our advantage because no one believes that the U.S. Court is ready to find a federal equal protection violation on the marriage issue. What then will happen after the Hawai'i Court ruling expected in about a year?

Gay and lesbian residents of Hawai'i will be able to marry. They will have all the rights and responsibilities of married couples under Hawai'i state law. They will not have any federal benefits or responsibilities because of the recent Defense of Marriage Act (DOMA), which was signed by Clinton. Those couples, however, will be in a position to raise constitutional challenges to DOMA.

Another line of attack against gay and lesbian marriage has developed in Hawai'i. A constitutional convention is in the works, and it is possible that the convention will draft proposed constitutional language to deny gay and lesbian marriages. It will be tough to do so short of writing an express exception to the state's equal protection clause. That is a very dangerous strategy for all minority rights. If such an exception is approved by the citizens of Hawai'i, constitutional attacks will be filed by gay and lesbian couples against the new provision.

NO ONE BELIEVES THAT THE U.S. COURT IS READY TO FIND A FEDERAL EQUAL PROTECTION VIOLATION ON THE MARRIAGE ISSUE.

Will gay and lesbian couples that travel to Hawai'i and get married be able to have their marriages recognized when they return to any other state? That is a difficult question to answer at this stage. The general rule is that if a marriage is valid where performed, it is valid everywhere. Some exceptions have been made on the ground of public policy for incest, polygamy, and, at one time by some states, until held unconstitutional, for inter-racial marriages. A few states will likely recognize the Hawai'i marriages; California and New York are our best bets. But probably many state courts will find that such marriages are against state public policy. This is why it is so important to fight legislative proposals to define marriage as only between a man and a woman.

A FEW STATES WILL LIKELY RECOGNIZE THE HAWAII MARRIAGES; CALIFORNIA AND NEW YORK ARE OUR BEST BETS.

We will put up a strong fight for recognition of our marriages in all those states where we have made substantial progress in asserting our civil rights through the abolition of sodomy laws, the passage of civil rights legislation on state and local levels, and in favorable court decisions in a wide variety of areas including child custody. Those achievements indicate a state policy favorable to lesbian and gay families. A whole new round of legal battles will have to be fought to decide whether states must or should recognize the Hawai'i marriages. Actually, we only need a few states to recognize the marriages to eventually win nationwide. Recognition by a few states, coupled with the general mobility of families in our society will likely help most states to see that the stability and security of gay and lesbian families and the best interests of their children requires recognition of their marriages.

—Dominick Vetri is a professor of law at the University of Oregon School of Law.

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Dykes To Watch Out For by Alison Bechdel

the retraction
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AFTER WORK, MO BRINGS THE NEW INTERN UP TO SPEED.
I DON'T WANT TO DISILLUSION YOU, BUT THIS IS NOT A GLAMOROUS JOB. IT'LL BE A LOT OF GRUNT WORK. SHELVING BOOKS, KEEPING THEM DUSTED...
OMIGOD! HANDLING BOOKS? CARESSING THEIR SPINES, SMELLING THEIR NEW BOOK SMELL?! IT'LL BE LIKE, TOTALLY ORGIASTIC!
THE WEEKLY WHINE
YEAH, RIGHT. SO, JEZANNA TELLS ME YOU'RE IN HIGH SCHOOL.
WHATEVER. MAINLY, I'M A POET. WANNA READ THE SESTINA I WROTE AT LUNCH?
IT'S CALLED "SUCK MY LEFT ONE, SLOBODAN MILOSEVIC."
UH...
THE HAIL MARYS
ANGST ZINE
PAY LESS EMMA GOLDMAN
TOMEL MENTHE
WELL HELLO THERE, MO! IS THIS WHY YOU LEFT ME THAT TERSE LITTLE MESSAGE CANCELLING OUR DINNER DATE? IF YOU DON'T MIND MY SAYING SO, YOU COULD BE HER MOTHER.
OH, LIKE THAT WOULD STOP YOU.
ACTUALLY, MY MOM'S MORE THE BUFFED AND COIFFED TYPE.
AND ANYWAY, IT'S NOT WHAT YOU THINK. SHE'S OUR NEW INTERN AT THE STORE. ANJALI, SYDNEY.
DE-LIGHTED.
SO, DO YOU WANT TO RESCHEDULE, OR DID YOU MEAN "FRY IN HELL" LITERALLY?
UH... I'M GONNA GO GRAB A SMOKE.
THEA JUST TOLD ME HOW YOU DITCHED HER WHEN SHE GOT DIAGNOSED WITH MS.
OH. UH... YOU DIDN'T ALREADY KNOW?
ARE YOU NUTS? DO YOU THINK I'D AGREE TO GO OUT WITH THE POND SCUM WHO'D DO A THING LIKE THAT?
UH...
"UH?" SURELY YOU CAN DO BETTER THAN THAT! WHERE'S YOUR SCATHING RIPOSTE? YOUR TWISTED INTELLECTUALIZATION?
I...
OH, JEEZ! DON'T CRY SYDNEY!
SHORTLY...
HONK.
ANJALI, I'M SORRY, BUT I HAVE TO GO TO DINNER. I'LL FINISH EXPLAINING THINGS TO YOU TOMORROW.
'KAY, WHATEVER. SHOULD BE INTERESTING.

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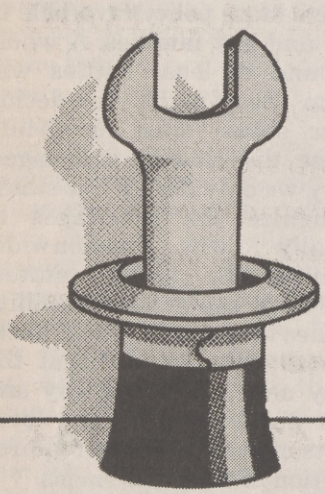

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Dykes To Watch Out For by Alison Bechdel

DATE by default
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FOLLOWING SOME MILD MELODRAMA AT THE COFFEE SHOP, MO HAS PACIFICALLY AGREED TO DINE WITH SYDNEY.
ARE YOU OKAY? D'YOU WANT TO TALK ABOUT IT?
YEAH. JEEZ, I GUESS A GIRL HAS TO BREAK DOWN IN TEARS TO GET A DATE WITH YOU.
SYDNEY, IF THAT LITTLE OUTBURST WAS SOME KIND OF SCAM...
IT WASN'T! I WAS GENUINELY UPSET!
Pastafazoo
Pasta
fazoo
AND THIS IS NOT A DATE, OKAY? I JUST WANTED TO APOLOGIZE FOR HURTING YOU.
IT'S ODD. BEING CALLED POND SCUM NEVER BOTHERED ME BEFORE. BUT SOMEHOW, WHEN YOU SAID IT, IT REALLY GOT IN!
I SAID I WAS SORRY.
IN THAT INSTANT, YOU MADE ME REALLY UNDERSTAND WHAT A SHIT I'D BEEN TO THEA ALL THOSE YEARS AGO. YOU HAVE A CERTAIN MORAL AUTHORITY ABOUT YOU, MO. A KANTIAN CATEGORICAL IMPERATIVE KIND OF THING. VERY SEXY.
PASTA PUTANESCA...
...AND VERMICELLI WITH CHARD STEMS. DO EITHER OF YOU LADIES WANT SOME FR...
NO!
SYDNEY, I'M TRYING TO HAVE A SERIOUS DISCUSSION HERE. COULD YOU QUIT TEASING ME FOR A SECOND?
TEASING YOU IS A RARE PLEASURE, BUT AT THE MOMENT I'M PERFECTLY SERIOUS.
COMPLETELY?
MM-HMMM.
SLURP
HUH. Y'KNOW, YOU HAVE A RAKISH, DEBAUCHED SORT OF CHARM YOURSELF.
WATCH OUT. I MIGHT CORRUPT YOU.
HELLO, MO. HELLO, SYDNEY.
H-HI, THEA. MAXINE.
SHIT! I TOLD HER I WASN'T GONNA GO OUT WITH YOU.
LOOKS LIKE I'M HAVING A DELETERIOUS EFFECT ON YOUR MORALS ALREADY. SHALL WE KNOCK OVER A PASTRY SHOP FOR DESSERT?
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VIEW MAGAZINE CALENDAR

Calendar deadline is the 15th of the previous month. Please send submissions to: View Calendar, P.O. Box 11067, Eugene, OR 97440. Submissions are not accepted over the phone. Inclusion is subject to space limitations and queer relevance. Priority is given to special, one-time events.

Legend: FFI = for further information; WCA = wheelchair accessible; ASL = American Sign Language.

Weekly Happenings

Sundays

Eugene • *Metropolitan Community Church.* First Congregational Church, 23rd & Harris. 4pm. FFI: (541) 345-5963.

Eugene • *Men's Prayer & Meditation Hour.* All men welcome. 1414 Kincaid, Koinonia Library. 5-6pm. FFI: (541) 484-6259.

Eugene • *Gay NA Meeting.* 8-9pm. FFI: (541) 343-1879.

Mondays

Eugene • *Gay, lesbian & bisexual youth group* (social, support & rap group), age 25 & under. Koinonia Center, 1414 Kincaid. FFI: (541) 484-1701.

Eugene • *UO/LGBA Gay & Bisexual Men's Drop-in Group.* Koinonia Center, 1414 Kincaid. 3:30–5pm. FFI: 346-1134.

Eugene • *UO/LGBA LGBT Youth Drop-in Group.* Koinonia Center, 1414 Kincaid. 5–6:30pm. FFI: 346-1134.

Eugene • *Confidential FREE HIV Testing,* provided by Lane County Health Services. Koinonia Center, 1414 Kincaid. 4-7 pm.

Eugene & Beyond • *Women's Music* with Enid Lefton, KLCC 89.7 FM, 9:30-11pm.

Portland • *Rainbow, peer-support group for bisexual, gay, lesbian, trans & questioning youth of color.* 2400 NE Broadway. 4pm. FFI: (503)280-2600.

Tuesdays

Bend • *Gay and Lesbian AA Support Group* 5:30pm. FFI: (541) 388-3680.

Eugene • *Voices: TV show* with issues of importance to the gay/lesbian community. TCI Cable 11, 8pm. FFI: (541) 710-0223.

Eugene • *Acorn Club.* For times & location: HIV Alliance (541) 342-5088.

Portland • *Phoenix Rising Foundation Children in Transition.* A group for children ages 10-12 who are adjusting to divorce, separation, or a new co-parent, facilitated by Deb Rodgers, MSW. 620 SW 5th Ave., Suite 710. 4-5:30pm. $15 per session. FFI: (503) 223-8299.

Wednesdays

Beaverton • *Transitions, drop-in social support group for lgbt & questioning youth.* 11640 SW Parkway Rm #8. 3:30-5pm. FFI: (503)223-8299.

Eugene • *UO/LGBA Lesbian & Bisexual Women's Drop-in Group.* 1414 Kincaid. 3:30–5pm. FFI: 346-1134.

Portland • *Awakenings, drop-in social support for lgbt & questioning youth.* 3942 SE Hawthorne. 6-8pm. FFI: (503) 233-8111.

Portland • *Phoenix Rising Foundation Children's Grief Group.* A free group for children ages 10-12 whose lives have been affected by HIV/AIDS, facilitated by Deb Rodgers, MSW. 620 SW 5th Ave., Suite 710. 4-5:30pm. FFI: (503) 223-8299.

Portland • *Trans Group, peer-support group for transsexual, transgendered and cross-dressing youth.* 620 SW 5th. 6-8pm. FFI: (503) 223-8299.

Portland • *VOICES, self-support group for queer street youth,* with free pizza. 1030 SW 13th. 6-8pm. FFI: (503) 223-4121

Thursdays

Corvallis • *Out 'n About Youth.* First United Methodist Church, 11th & Monroe Sts. 7pm. FFI: (541) 752-2491.

Eugene • *UO/LGBA Bisexual Men & Women's Drop-in Group.* 1414 Kincaid. 3:30–5pm. FFI: (541) 346-1134.

Eugene • *Acorn Club.* For times & location: HIV Alliance (541) 342-5088.

Eugene • *Rainbow Wranglers.* Trinity Methodist Church, Fellowship Hall, 440 Maxwell Rd. 7-9:30pm. Free. FFI: Richard (541) 343-5884.

Portland • *Windfire, drop-in social support group for lgbt & questioning youth.* 620 SW 5th. 6-7:30pm. FFI: (503) 223-8299.

Fridays

Portland • *Personal Deity Proxy, a social/support group for youth to share creative endeavors.* 620 SW 5th. 6-7:30pm. FFI: (503) 223-8299.

Saturdays

Eugene • *MPowerment Project Saturday Social,* Gay/Bi Men welcome for friendship, discussion, and games, 1414 Kincaid. 8–11pm. FFI: (541) 683-4303.

Eugene • *Emergence,* transgendered social group. Koinonia Center, 1414 Kincaid. 7:30-11pm.

February

1 ___Saturday

Eugene • *The Outdoor Group's Fawn Lake Cross Country Skiing.* Meet at Allaan Bros. 5th & Olive Sts. 9am. FFI: Tom (541) 998-2768.

Ground Hog Day

2 ___Sunday

Eugene • *PRIDE Meeting.* McNeal House, 13th & Jefferson St. 6:30pm. FFI: (541) 485-1048.

3 ___Monday

Eugene • *MPowerment Project Program Development Committee Meeting.* Koinonia Center, 1414 Kincaid. 7pm. FFI: (541) 683-4303.

6 ___Thursday

Eugene • *"Creating Personal Histories," workshop sponsored by UO LGBA with Joe Goode Performance Group.* Ben Linder Room. 6pm. Free, but register in advance by calling (541)346-3360.

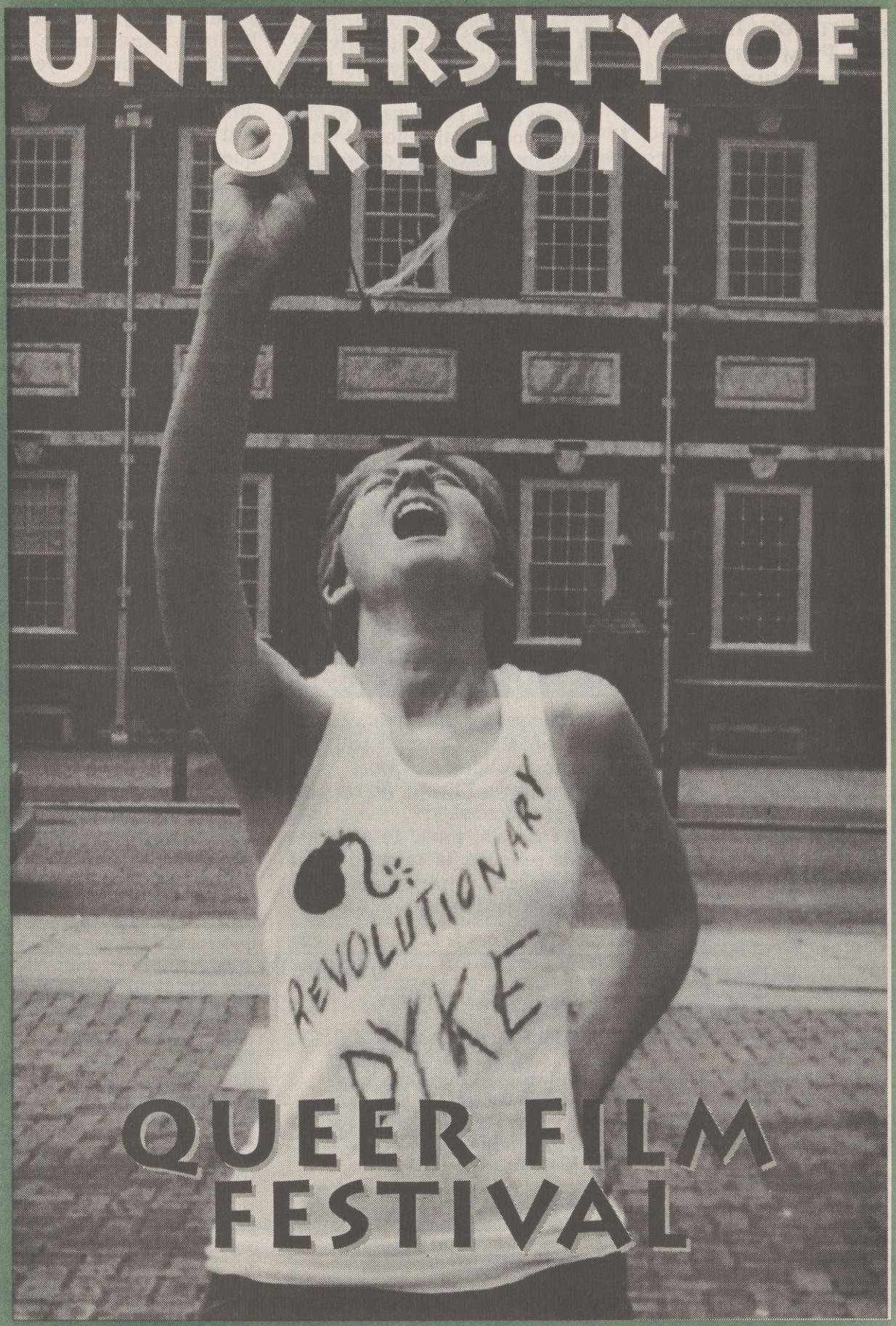
7 ___Friday

Eugene • *The Joe Goode Performance Group.* Soreng Theater, Hult Center. 7:30pm. $16. FFI: Tickets (541) 682-5000.

8 ___Saturday

Eugene • *The Joe Goode Performance Group.* See 2/7.

UNIVERSITY OF OREGON



QUEER FILM FESTIVAL

FEBRUARY 15, 16, 21, 22 AND 23.

University of Oregon Queer Film Festival Schedule

All films will be screened in 180 PLC*

Sat. February 15:

"Stonewall"
7:30 and 9:30 pm

Sun. February 16:

Film/Video Competition: Honorable Mention, Free Matinee Showing 3:00 pm

Fri. February 21:

Film/Video Competition Prize Winners 7:30 pm

Sat. February 22:

"When Night is Falling"
7:30 and 9:30 pm

Sun. February 23:

"It's Elementary: Talking About Gay Issues in School," with Guest Speaker Debra Chasnoff 7:30 pm

*180 PLC is located at 14th Ave, and Kincaid Street on the University of Oregon campus.

Admission:

At the Door: Students $4, General Public $5

Festival Pass: Students $12, General Public $15

Festival Passes are available at Mother Kali's (720 E. 13th Ave., Eugene), Hungry Head Books (1212 Willamette St., Eugene), and from EMU Tickets (541) 346-4363.

A FESTIVAL PASS DOES NOT GUARANTEE A SEAT. PLEASE ARRIVE EARLY.

The University of Oregon Queer Film Festival is another student/university program facilitated and produced by the:

Student Activities Resource Office (SARO)
Erb Memorial Union
University of Oregon
Eugene, OR 97403
(541) 346-4000
fax: (541) 346-4400

Welcome to the Fifth Annual University of Oregon Queer Film Festival! This year, some great changes have been made to the festival format—the most obvious being that we've added a second feature film.

Our features this year are "Stonewall," a Eugene premiere, and "When Night is Falling," brought back to Eugene by popular demand. Both films also have two screening times, so bring your popcorn and get ready to enjoy some quality queer cinema.

We very pleased to present as a guest speaker this year, Oscar-winner Debra Chasnoff with her groundbreaking film "It's Elementary: Talking About Gay Issues in School."

We are also proud to present a wide selection of talented queer filmmakers' works in our Film/Video Competition winners.

We are always interested in your feedback and input on the festival. Each year the programming is a little bit different, mostly because of ideas and opinions expressed by the queer community.

This year, we have tried to make the theme of the festival a more positive and affirming depiction of queer life.

In doing so, we hope we have created a program full of films that you will enjoy.

We are always looking for more volunteers. Offer your services and express your interest in next year's festival!

The Queer Film Festival exists due to the support of you, the audience members. Started in 1993 with a one-time grant, the festival is now completely self-supporting.

Thank you for coming.

Enjoy the shows!

Special Thanks to:

Planning Committee:
Cassie Salewske, Chair
Debby Martin, Advisor

Volunteer Coordinator:
Margaret Butler

Projectionist:
Vladimir K.

Film/Video Competition Jury:
Cassie Salewske, Chair
Drew Gorman-Lewis
Erin L'Hommedieu
David Krasnove
Analisa Gunnell
Roger Adkins

Program Design and Sales:
Kellee Weinhold, View Magazine

Sponsors:
UO Cultural Forum, UO Gay, Lesbian, Bisexual and Transgender Educational and Support Services Program and the UO Lesbian Gay Bisexual Alliance

...and a BIG thank you to all of our volunteers!!

Saturday, February 15

Queer Film Festival Feature Film

7:30 PM and 9:30 PM

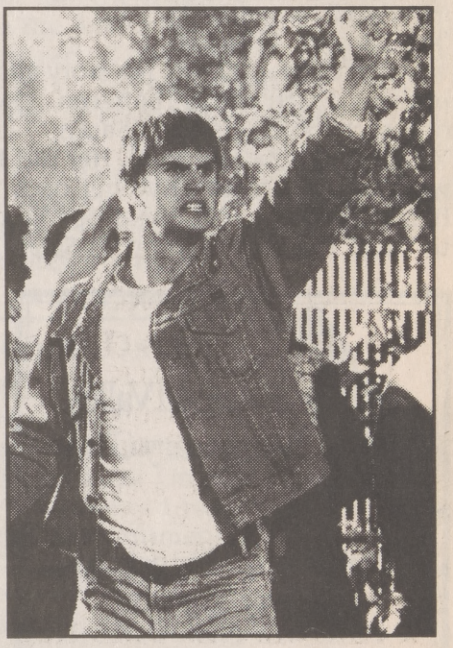
Stonewall

Directed by Nigel Finch (1995)
98 minutes, video

New York in the summer of 1969—gay country boy Matty Dean arrives on a Greyhound bus and heads downtown, where he falls into Stonewall, the wild hangout of fabulous drag queens, where later that summer, Diva LaMiranda decides to fight back against a police raid. In the year of the Apollo moon walk, homosexuality was still illegal. Although customarily ignored by bar owners, there were still laws prohibiting the sale of liquor to homosexuals and requiring gender-appropriate dress codes. This was also the time of the first gay rights demonstrations, led by organizations such as the Mattachine Society.

In Nigel Finch's "Stonewall," Matty is caught between the disreputable warmth and glamour of the Stonewall gang and the more sober political efforts of gay activists determined to fight the system from within. Fictionalized from the book *Stonewall* by Martin Duberman, Matty's story offers an account of the beginning of the gay rights movement from one young man's point of view. "Stonewall" may be controversial in its historical presentation of the conditions leading up to the watershed drag queen riots that happened in the days of grief over Judy Garland's death. The exuberance and colorful charm of the film, however, will open up this history to a new generation.

—Kay Armatage, Toronto Film Festival



Stonewall received the audience award for best feature at this year's San Francisco International Lesbian Gay Film Festival at a sold out screening that also received a rousing standing ovation. It was also an official selection at the 1996 Sundance Film Festival. What a surprise that not a single theater in Eugene has deemed the film worthy of a screening in our fair city! The UO Queer Film Festival is proud to present the film for its Eugene premiere.

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Sunday, February 16

Queer Film Festival Free Matinee Showing

3:00 PM

Film/Video Competition Honorable Mention:

Look Harder

Stuart Gaffney
4 minutes, Video

"Look Harder" examines "Dynasty" and pornography for signs of AIDS. In particular, this video essay considers the media uproar over whether or not Rock Hudson gave HIV to Linda Evans on an episode of "Dynasty," and compares that incident to later speculation that viewers of pornography were witnessing actual acts of HIV transmission. Why were we examining these media images so closely?

Meeting Magdalene

Marilyn Freeman
34 minutes, 16mm

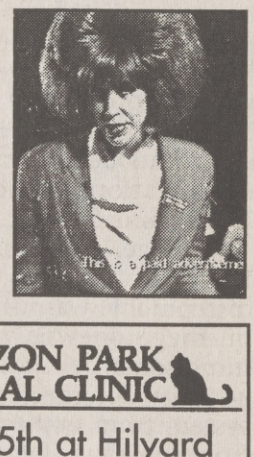
"Meeting Magdalene" is a story about an inescapably profound attraction between two strangers. The obsessive-compulsive, Sarah, is in Olympia, Washington, on business. Her old friend Jean, a cop wanna-be, plans to drive her back to the airport but first must take a test. She drops Sarah off at her house to wait. The story ignites as Sarah encounters Jean's lover, the luscious, offbeat Magdalene. A chance meeting becomes a dance with destiny.

When Democracy Works

Catherine Saalfield
31 minutes, Video

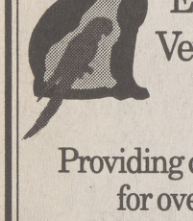
This groundbreaking video examines the radical right wing in the United States and illustrates effective grassroots resistance to the Right's anti-democratic agenda. "When Democracy Works" features several case studies: David Duke's campaign for political office in Louisiana, the conservative drive to pass anti-gay Amendment 2 in Colorado, and the anti-immigrant Proposition 187 and anti-Affirmative Action initiatives in California. The film is a wake-up call with a message about oppression that affects each and every one of us.

Tongue in Chic



Diane Bonder and Liss Platt
21 minutes, Video

"Tongue and Chic" is a hilarious romp through the history of lesbian erotic representation and a satirical look at sexual imaging and imagining. Presented in part as an info-mercial, it's comedy you won't soon forget!



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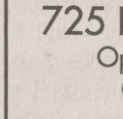

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Friday, February 21

Queer Film Festival Competition Prize Winners

7:30 PM

First Prize — Fiction

Cater Waiter

Eric Lane
14 minutes, Video

"Cater Waiter" tells the story of two gay cater-waiters at a Republican fundraiser. Covering a period of four years (1987–1990), it centers on a varied lot of aspiring artists trying to maintain their dignity in the face of a survival job. Contrasting the surface glamour of the event with the behind-the-scenes reality of its staff, the film provides a gentle combination of humor and poignancy.

Jury's Choice/Grand Prize

All God's Children

Dr. Sylvia Rhue, Frances Reid, and Dr. Dee Mosbacher
25 minutes, 16mm

This documentary about the Black Church's embracing of African-American lesbians and gay men is powerful and moving in its message. Prominent religious, intellectual, and political leaders, family members and activists speak out about the role of the church and the importance of a commitment to equal rights and social justice for all people. Interwoven with music, the intricately layered stories unfold on the screen, creating a tapestry with the theme of spiritual understanding.

Second Prize — Experimental

Black Sheep Boy

Michael Wallin
37 minutes, 16mm

A rumination on desire, the construction of sexual fantasy, obsession, and the yearning for physical and emotional connection, this film examines the allure of the younger man and the pursuit of the idealized other, its rewards and pitfalls. Wallin indulges in his fantasy as he proceeds to deconstruct it, exploring the relationship between subject and object, artist and model—who is in control and who holds the power. Erotic, playful, perhaps disturbing, many questions are raised, but few are answered.

First Prize — Experimental

Sour Juice

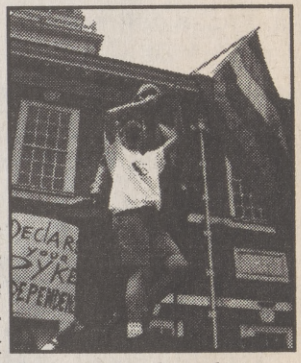
Shoshanah Oppenheim
5 minutes, 16mm

"Sour Juice" takes a close and provocative look at lesbian sexual fantasy and S/M desire in a film that leaves wondrously little to the imagination.

Ten-Minute Intermission

First Prize—Documentary

Dykes...Cameras...Action!



Diane Dunn
28 minutes, Video

"Dykes...Cameras...Action!" documents the 1994 "Pride Ride" through the Southern United States with the Austin, Texas Lesbian Avengers. This video explores the motivations and goals of Pride Ride participants, and the effectiveness of media-directed visibility actions. It addresses issues concerning lesbian motherhood, race, class, and media representation.

Second Prize — Documentary

After the Second Date

Kathryn Beranich
25 minutes, Video

"After the Second Date" is a candid, no-holds-barred look at lesbian relationships. Originally produced for Dyke TV, the show features 14 women talking about things like attraction, commitment, and sex.

Second Prize — Fiction

A Day in the Life of a Bull Dyke

Lori Millan and Shawna Dempsey
10 minutes, Video

This short film tells the story of a big-boned butch who finds passion and purpose. From dawn to dusk we follow the bulldagger into skirmishes, drag, and the arms of a beautiful recruit. Both the public and the private lives of this "strange animal" are documented with the same mix of reverence and glee found in the educational exposés the film mocks. However, because we see the world through the eyes of the subject, Sal, this fictionalized lesbian history is filled with all the joy, pain, and ambivalence each of us experiences.

Saturday, February 22

Queer Film Festival Feature Film

7:30 PM and 9:30 PM

When Night is Falling

Written and directed by Patricia Rozema (1995)
82 minutes, 16mm

From the director of the highly acclaimed "I Heard the Mermaids Singing" comes the story of a young Christian academic forced to choose between the woman she wants and the man who loves her, and in so doing discovers that the true duty of her soul is desire.

"When Night is Falling" is about finding the courage to make change. Camille, a professor at a Protestant college, is engaged to Martin, a sympathetic minister and fellow professor. As "career Christians," they are urged to marry and to become co-chaplains of the New College of Faith. But Camille is vaguely unhappy with Martin and with her life.

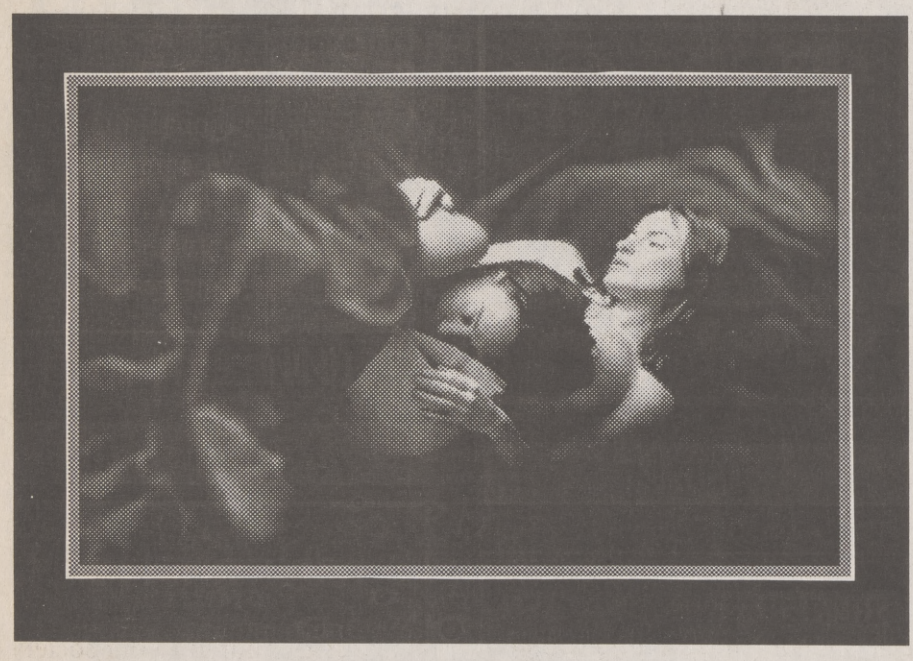
When she meets Petra, a flamboyant circus performer, she finds herself inexplicably attracted to her and to the seductive world of the modern primitive circus. The two become friends, then more.

For the first time in her proper and very intellectual life, Camille's desire comes rushing forward. She is shocked to find herself falling fiercely, almost magically in love. Terrified at the prospect of radical change, Camille is forced to make a painful choice.

The UO Queer Film Festival is proud to bring back to the community this enchanting and special film, which was largely overlooked during a short Eugene stay. Given an NC-17 rating by the U.S. ratings board (MPAA), it has not enjoyed the mainstream exposure that it deserves.

Why would this "irresistible and beautiful" (Lisa Kennedy, Village Voice) film get the most severe rating possible?

"I strongly suspect homophobia, and I vaguely suspect racism," says Canadian Director Rozema, who lost an appeal and has opted to release the film without any rating. She notes that the violence and twisted sex of an R-rated film such as "Seven" is obviously less threatening than the tender and lyrical love scenes between two women.



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Sunday, February 23

Queer Film Festival Film and Guest Speaker

7:30 PM

It's Elementary: Talking About Gay Issues In School

A Film by Debra Chasnoff and Helen Cohen (1996)
78 minutes, video

Debra Chasnoff has always been on the cutting edge of social and political issues. In 1984, she and her life partner, Kim Klausner, made Choosing Children, a ground-breaking documentary that helped launch the international lesbian "baby boom." Chasnoff's last documentary, "Deadly Deception: General Electric, Nuclear Weapons, and Our Environment," won a 1991 Academy Award and honors at more than 25 film festivals. After winning the Oscar and using her 45-second acceptance speech to call for a boycott of GE and thank Klausner—becoming the first woman to come out at the Academy Awards!—Chasnoff decided to turn her considerable skill to It's Elementary.

With this film, she once again adds a crucial voice to a key contemporary debate—whether school curricula should include information and discussion about gay people and their communities. Her primary motivation was the fact that her son was about to enter kindergarten and she was concerned about the quality of information he would get in school about his family, with its two lesbian moms.

"It's Elementary" is a feature-length documentary shot in schools across the United States and will be screened in its entirety on Sunday, February 23 at 7:30 pm.

Written and directed by Debra Chasnoff, co-produced with Helen Cohen, it won this year's audience award for best documentary at the San Francisco International Lesbian and Gay Film Festival. At its heart are inspiring scenes of elementary and middle school classrooms where teachers confront anti-gay prejudice and counter gay invisibility.

Not only is it a great teaching tool, making a compelling case for including gay issues in multicultural education, but it also turns out to be one of the most entertaining and reaffirming films to come along for the queer community in a long time. It can bring the house down with some of the best one-liners around and, at the same time, send you away with indelible memories of the innate wisdom and insight of the remarkable children in our society today.

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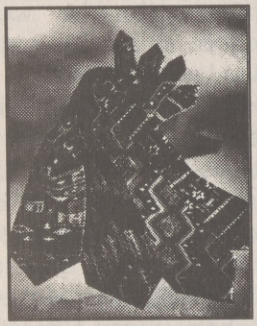

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Eugene • *The Outdoor Group's Sledding Trip.* Meet at Allaan Bros. 5th & Olive Sts. 10am. FFI: Erik (541) 485-6278.

Portland• *Theresa Demarest & Good Company.* The Old Church, SW 11th & Clay Sts. 8pm. $8 adv/$10 door. FFI: (888) 771-6893.

9 __Sunday

Eugene • *ISCEE Princess Show.* Club Arena. Doors 7pm; show 8pm. $5 donation to benefit HIV Alliance and MPowerment Project.

13 __Thursday

Eugene • *Benefit Variety Show for Safe Space Task Force.* WOW Hall, 8th & Lincoln. 7:30pm. $3-$10. FFI: Doug (541) 342-5088.

St. Valentine's Day

14 __Friday

Eugene • *Valentine's Day Dance & Silent Auction, benefit for Metropolitan Community Church.* Central Presbyterian Church, 15th & Ferry St. 8-11pm. $2. FFI: Jodi (541) 345-5963.

Eugene • *Valentine's Day Dance, sponsored by LGBA.* UO EMU Ballroom. 8pm. FFI: Kameron (541) 346-3360.

16 __Sunday

Eugene • *The Outdoor Group's Fall Creek Hike.* Meet at Allaan Bros. 5th & Olive Sts. 10am. FFI: Michelle or Anne (541) 345-5362.

17 __Monday

Eugene • *PFLAG Meeting.* (Meets 3rd Mon. of the month) First Congregational Church, Fellowship Hall, 1050 E. 23rd. 7pm. FFI: (541) 302-4422.

21 __Friday

Eugene • *MPowerment Project SIR Discussion Group.* Koinonia Center, 1414 Kincaid. 7pm. FFI: (541) 683-4303.

27 __Thursday

Eugene • *KRVM's Acoustic Junction Jamboree featuring Cris Williamson & Tret Fure, Irene Ferrara, and others in Concert.* WOW Hall, 8th & Lincoln. 6:30pm. $20. FFI: (541) 687-2746.

Eugene • *Queers in Cuba.* Community activists share their views and slides from their recent trip. Sponsored by CALC and CISCAP. Newman Center, 1850 Emerald. 7pm. FFI: (541) 687-0753.

28 __Friday

Eugene • *LOGIC Annual Membership Meeting.* Grower's Market Bldg. 7-10pm. FFI: (541) 485-6510.

Mother Kali's Bookstore

• Cris Williamson & Tret Fure's new recording of love songs, *Between the Covers*, due Feb. 7. We'll be selling it at 10% off Feb. 8–15.

VALENTINE'S DAY CELEBRATION
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Music and dance by Kim Rodrigo, performing "Lotus Unfolding."

FEBRUARY 21, 7:30 PM
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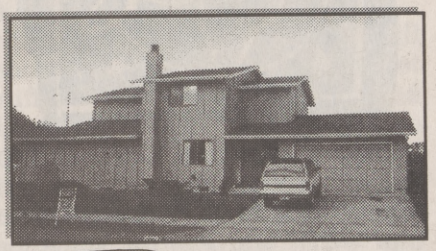

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Notes on Chinese Cookery

A trip to China inspires this chef to capture the flavors.

BY CHEF HOPE SANDLER

After a whirlwind tour of Mainland China last month, all I can think about are the stunning tastes and techniques demonstrated by savvy street vendors and five-star chefs alike. I may not be able to recall the foods by name or be able to identify all their ingredients, but the delight lingers and I know I've experienced something delicious, colorful, and wildly wonderful.

I immediately came home and began a self-guided course in Chinese cookery. The first few items I tried were condiments that are quick, easy, and remarkably more flavorful than the standard store-bought items available.

One good example of these is Toasted Szechwan Pepper-Salt. It is a beautiful seasoning salt for everything from soups and stir-fries to popcorn. Simply combine in a dry skillet, one part Szechwan peppercorns with two parts kosher salt. Over medium heat, shake the pan occasionally, until the salt begins to brown and peppercorns become fragrant (about 5 minutes). Place mixture into the bowl of a food processor and blend for one minute. Sieve to remove the peppercorn husks. Store in a sealed, clean, dry jar.

One cold and dreary day in Hangzhou I was invited to a delicious and leisurely Chinese Hot Pot Dinner. Six of us sat around a table with a small, single propane burner in the center of the Lazy Susan. On top of the fire was placed a large kettle filled with a fragrant, simmering broth. Our server brought out numerous dishes of fresh meats, fish, poultry, and vegetables, all cut into slender pieces.

Soon came dishes of uncooked dumplings, some filled with pork, others with shrimp and scallops. Each of us was given a mini strainer, a pair of chop sticks, and a deep bowl. Our host began by choosing a selection of his favorite foods and tossing them gently into the broth to cook.

Our server soon returned to offer several condiments including a smooth and creamy peanut sauce, a fiery hot chili oil, and a black soy sauce with fresh minced green onion. We took turns filling the hot pot, cooking our favorites, straining them out, slurping and dunking.

Chinese Hot Pot Dinner

Allow a total of 1/4 to 1/3 of a pound of meat, poultry, and seafood per person and a total of 1/3 of a pound of vegetables per person. Arrange each kind of food attractively on its own plate, or if space is limited, arrange a combination plate of ingredients for each person.

You can use homemade or canned chicken broth, enough to fill your cooking container three-fourths full plus some extra to add as the foods cook. Choose unsalted canned chicken broth or your own unsalted homemade broth and season it with the Toasted Szechwan Pepper-Salt.

Using an electric frying pan or chafing dish is probably the easiest way to heat the broth because the heat is easily regulated. If you have access to small single burner propane stoves, those work nicely as described above. Choose sauces that are appealing to you. Make your own or take advantage of some of the products available at the grocer. Peanut, plum, hoisin, and soy sauces are nice as are Chinese hot mustards.

One outstanding dish was a sweet and spicy stir-fried eggplant. Upon my return I hunted for a similar recipe and found several that are close in the ingredients to what I experienced in China. Here is a single recipe based loosely on the two most appealing renditions I was able to find.

Eggplant Nuggets

Yield: 4 servings

- 2 tablespoons each brown sugar, Balsamic vinegar, and soy sauce
- 3 tablespoons each hot water and corn oil
- 1 tablespoon each fresh ginger and fresh garlic, minced
- 1/3 cup thinly sliced green onion
- 2 small, dry, hot chile peppers, crumbled
- 1 1/2 pounds Japanese eggplant, cut into 1-inch pieces

Combine the brown sugar, Balsamic vinegar, soy sauce, and water in a small bowl; set aside. Heat a wok or large skillet over high heat. Add the oil to the wok and swirl to coat the pan. Add the ginger, garlic, green onions, and chile peppers, stirring constantly, and cook 30 seconds. Add the eggplant and stir constantly for 3–4 minutes, until the skin turns slightly golden brown. Add the sauce to the pan, toss well, bring to a simmer and cook another 3–4 minutes. Nice served hot or at room temperature.

—Chef Hope Sandler is a Seattle-based food consultant, instructor, and corporate chef for Omni Group.

Appreciating the Little Things

Spring hopes eternal.

BY SALLY SHEKLOW

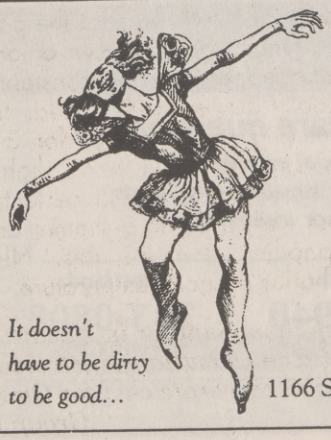
How do we know it's February? It's pea-planting time! If last year's *View Magazine* is lying around somewhere, turning yellow in the back of your car, or neatly catalogued, labeled, and archived (depending on your particular personality disorder), check out my February '96 column. To summarize, plant peas on Valentine's Day, eat them on Memorial Day. Mound the soil, dig in lots of organic matter: last fall's leaves, thoroughly rotted compost, or even store-bought planting mix, add a little bone meal, and plant one inch deep and one inch apart. Trellis, protect from cats, and report your superior gardening behavior to anyone impressionable by your feat.

This morning there's a break in the weather—it's above freezing and not raining (for the moment)—so I take a leisurely walk through the awakening, albeit soggy, garden. New green tops of daylilies, daffodils, and even early tulips are poking through the winter mulch. Blooming violets cover the ground in dramatic harmony with the deep red berries of heavenly bamboo. A year-old primrose actually has an open flower, and a few buds show a tinge of pink. It's not the bright, deep color of greenhouse primroses already tempting shoppers from the shelves of supermarkets and home improvement stores, but seeing a primrose successfully evade slugs and survive a whole year of harsh weather gives me faith.

The anemone patch sports one big purple flower and several fat buds. The potted dianthus on the front porch never stopped blooming and last year's flowering kale, though a bit scrawny, is still showing off its pretty red-violet ruffles. The Corsican mint and blue star creeper that started as awkward four inch squares sprawl in a luxuriant green carpet covering rocks and pavers, and softening corners and edges into the mature garden look I love. The forgotten-name climbing vine I bought at the Rare Plant Society sale at the end of summer is in full bloom—its light purple, aster-like flowers looking quite fetching against the dark red bricks of the chimney. Artichokes, foxgloves, and parsley are all amazingly robust. Even the summer-flowering vinca has already opened one of its pretty blue periwinkles, perfectly set off by its glistening dark green leathery leaves. The daphne by the front steps is covered with pink buds just days away from filling the air with that divine citrus scent. Brilliant magenta leaf buds adorn the spirea and everywhere bushy clumps of volunteer forget-me-nots teeter on the verge of their generous floral display.

Admittedly, blackberry brambles and weeds invade my raised beds and the fuchsias and Martha Washington geraniums totally froze to death. My girlfriend wants to build a fence right through my pea bed, the lawn is more moss and mud than grass, half the garlic didn't come up (too wet? too shady? planted too late?), and my attempted barriers to dog and cat access have failed utterly. Plus it's raining again. But today, I'm a happy gardener, and somehow the flaws only add to the beauty. Except the fence.

—Sally Sheklow is a member of the improvisation group WYMPROV!



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The Proof is in the Pet

You can tell a lot about a potential mate by the pet he or she chooses.

BY SARA FERRIS

Raise your hand if you've been with your pet longer than you've been with your current lover.

February is a nasty little month, but at least it's short. Too bad it cannot make up its mind how long it actually is. Right smack in the middle, at the low point, is Valentine's Day. Chaucer gets credit for linking Valentine's Day to romance: he dubbed it the day when every fool chooses his or her mate. Fools who already have mates give them Valentine gifts, probably to keep them from going out and choosing another mate.

Consider, too, that February is the month of purification, from februa (expiatory offerings). So think of Valentines as expiatory offerings to our loved ones—maybe they'll forgive our transgressions (real and imagined) and put up with us for one more year.

Better yet, this year, instead of choosing a mate, be sensible and get a pet instead. If you've already got a pet, give it a Valentine. Companion animals hold many advantages over companion humans.

Raise your hand if you've been with your pet longer than you've been with your current lover. Which one is more affectionate? Easier to get along with? Quicker to forgive you when you forget to feed them? And which one can you drop off at the pound if things don't work out?

If your heart is set on finding a companion human, you can tell a lot about people by their pet preferences. Even if your pet tastes are outwardly compatible, watch for potential problems. That playful puppy who accompanied you on long romantic walks is a lot less cute after he chews up your new $80 shoes.

Remember, too, that your sweetheart may be trying to make a good impression by locking her potbellied pig in the garage every time you come over. And don't wait until after you move in to ask whether Bruno the Great Dane always has to sleep in the middle of the bed.

Keep the following helpful tips in mind when seeking that perfect combination of person and pet(s):

Dogs. Dog lovers generally fall into two classes: indulgent and disciplinarian. The disciplinarian keeps his or her dog on a tight leash, and most likely will keep you on one, too. Does this mean that the indulgent dog owner will cater to your every whim? Sorry. It'll be the other way around—you'll do the indulging.

Cats. With cats, look at the quantity. Three or fewer is okay. More than seven is not okay, unless you've always wanted to live in a litter box.

Low-maintenance pets. When people own fish, turtles, and iguanas, you've got to wonder: What's the point? Why not just get a paperweight instead? But you'll be able to go on vacation without browbeating your friends into petsitting.

Fancy pets. Why spend $500 on a dumb animal when you can get them free in the newspaper? If you can think of a reason, you'll probably be happy spending your weekends traveling around to dog or cat shows.

Dr. Doolittle syndrome. Talking to your pets is one thing. Thinking they understand you is another. Read this out loud: Izzum sweet little baby pussy?, yes you are. Then stick your pinkie in an electric pencil sharpener. If you're more comfortable with the latter, avoid people who talk to their pets.

No pet. The ideal mate? More likely someone with a landlord who doesn't allow pets.

—Sara Ferris is a freelance writer, living, working, and raising a cat in Eugene.

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PARENT'S PLACE

Explaining Death to a Child

It's not easy to discuss death and dying with a child, but it is vital.

BY SUE HARNLY

Welcome to the first Parent's Page! I had planned to write this month about some of my hopes for the this new column, introduce my family, and work on convincing you to write an article about your parenting experience for the column. But, on January 7, our community lost a wonderful woman, friend, and mother to breast cancer, and none of the other things I had in mind to write about seem very important right now.

As many of you are, I am so saddened by the loss of our friend and fellow parent, Cheri Snell. My thoughts certainly are with her partner, Robin, and their 20-month-old daughter, Hannah. Cheri had a deep commitment to having children in her life both at work (she was the education director at Dorris Ranch) and at home. At her memorial service, most everyone talked about Cheri's spirited playfulness, her love of children, and her childlike outlook blended with adult wisdom.

Since becoming a parent, I do most everything I can to be on top of what is going on concerning our children (my partner and I have two young daughters) but nothing could have prepared us to explain to our two-and-a-half-year-old about death—especially that of a friend. As we stumbled our way through talking about Cheri, I hoped we were explaining her death in a way that a toddler could understand.

After our initial conversation, I quickly searched out resources for talking to children about death. Much of what I read agreed on many points: Be simple and honest, and avoid euphemisms that may give children ideas that are untrue (e.g., referring to death as "going to sleep" can instill fears about bedtime/sleep, or "going away" can imply that the person may return). Depending on the child's age, he or she may want to talk a lot or just a little at the time about the person's death, but chances are good that the child will bring it up again and again. Follow the child's lead, and go over details as many times as needed. That is a child's way of mourning and understanding the loss. Cry in front of your child, and talk about how adults also cry when they are sad and about how the child feels about your tears. This is a part of being open and honest, and it models an appropriate response to a very difficult and emotional situation. Another point is that a child may need reassurance that you or other important people in the child's life are not going to die (right now). And lastly, offer lots of tender loving care.

A couple of parenting books I referred to were *What To Expect—The Toddler Years* and *The Lesbian and Gay Parenting Handbook: Creating and Raising Our Families*. There are many more resources available at the library, bookstores, bereavement groups, through HOSPICE, and on the Internet.

A couple of children's books explaining death and dying are *The Fall of Freddie the Leaf*, by Leo Buscaglia, *I'll Always Love You*, by Hans Wilhelm, and, for older children, *The Kids Book About Death and Dying: By and For Kids*, by Eric E. Rofes.

As our family drove away from the party after Cheri's beautiful memorial service, our two-and-a-half year-old asked, "We can't see Cheri, can we?"

"No, Honey, we can't see her, but her Spirit will be with us all the time."

Her voice muffled behind her Binky (pacifier), she asked, "What is a spirit?" As I stumbled to explain, she interrupted me saying, "It's kinda like magic."

"Yeah, it's very much like magic...very much like magic," I answered.

Bless you each, Robin, Hannah, and Cheri.

—Sue Harnly is having the time of her life raising two daughters with her partner, Vicki Silvers.

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INTERVIEW

In Goode Company

An interview with San Francisco Choreographer Joe Goode.

BY KATE CONLEY

Billed as "contemporary dance theater," the Joe Goode Performance Group combines dance and theater uniquely to examine sexuality, gender, AIDS, isolation, and other emotional issues that confront us daily. Goode. himself, has been called the "bad boy of modern dance." But when *View Magazine* talked with him, I found him to be thoughtful, warm, and humorous.

VM: *How important is it to you that your audiences know you are gay?*

JG: Very. I am a 45-year-old gay man living in San Francisco—being gay is all over my work. ... I make a point in interviews of injecting the fact that I am a gay person into the conversation. I don't know about being a role model, but I think it's important to say the words "I am a gay person, and this reflects my sensibility, which in turn reflects my experience."

VM: *You mentioned you "weren't sure about the role-model thing," but you work with queer youth and other at-risk youth groups. What's that work about for you?*

JG: I was the classic gay teenager that everyone seems to be in denial about—full of self-hatred, depressed, suicidal, and ashamed.

I grew up with parents who told me they'd rather see me dead than gay. So my work with queer youth is an attempt to repair that.

It is important to say—not that life is going to be this great fairy ballet and we're all going to come out and be so happy—but that there is integrity and joy in life.

A lot of our outreach is with homeless kids who got kicked out of the house because they are gay, and now they're working in the sex trade. We try to help them realize

that they have power over their lives. We do that through movement, which is a very healing thing. They enjoy the touch and physical interaction and the fun of athleticism—going upside down, walking on your hands, tumbling—all that stuff is very well-received.

I remember one kid who barely went to high school and went from living with one older boyfriend to the next, who now has a scholarship to NYU School of the Arts.

VM: *Pat Graney and Bill T. Jones have performed here within the last six months. Do you consider that pressure or being in good company?*

JG: Being in good company. I don't really compare my work to others. It serves a personal purpose for me. It's great that audiences are getting to see three artists who approach their work very differently but who are all willing to say, "Yes, we are gay people."

VM: *Can you say a little about the specific motivations behind some of the pieces you'll be performing in Eugene?*

JG: "Everybody Leaves" [from a

larger installation piece called "Maverick Strain"] is a dialogue between a woman who has buried a lot of friends and a flamboyant queen who prods and cajoles her into experiencing the loss and pain of death and everything that goes with that, because missing out on the friendships is far worse than the pain of loss.

I made "Room" after my first manager died. It's a visitation from a wacky angel who tells me how to keep my friend alive in my consciousness even though he's dead.

VM: *You are scheduled to do a workshop on "creating personal histories" sponsored by the LGBA at UO. What is that workshop about?*

JG: My work is a kind of personal essay about what it is like to be a gay man and live in a complicated, sometimes scary, world. ... I'm interested in having people deal with the material of their own lives, not necessarily to create an autobiography but to make an abstract work through movement and by doing so find out some new aspect about your history they hadn't previously known.

The Joe Goode Performance Group will perform "An Evening of Solos and Duets" at the Hult Center for the Performing Arts Soreng Theater in Eugene, February 7 and 8, 7:30 pm. Call (541) 682-5000 for tickets and information.

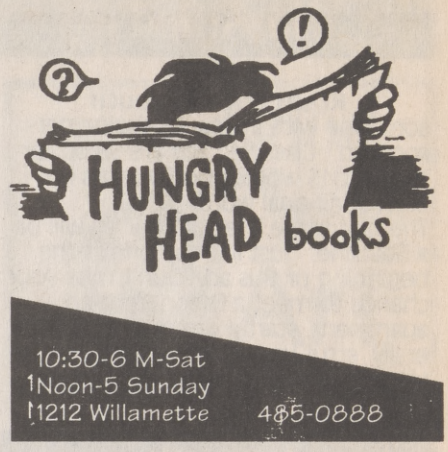
Community Involvement Programs

Thursday, February 6, 6–7:30 pm

Workshop, University of Oregon's LGBA sponsors a workshop on creating personal histories.

Friday, February 7 and Saturday, February 8

Post-performance Question & Answer Discussion, Hult Center's Soreng Theater. Performers will answer your questions about their work after each performance. V



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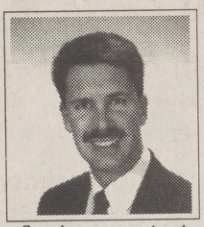

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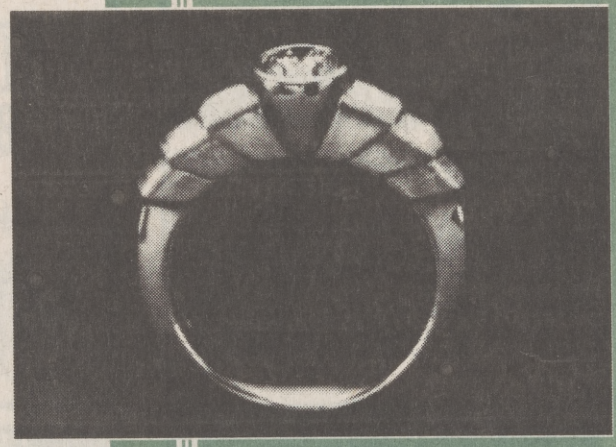
I build each piece individually for a lifetime of wear.

.28 VS² clarity, H color diamond set in 14k gold step ring



Commitment Jewelry

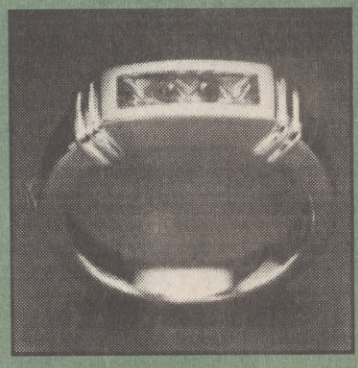
Custom Work

Fine quality materials and workmanship

By Appointment

541•343•4972

14k wrap ring with channel set sapphires



Showing at Opus 5 in Eugene; The Real Mother Goose in Portland; and the Gallery at Salishan